SHRIMATI INDIRA GANDHI COLLEGE
(Affiliated to Bharathidasan University)
Nationally Accredited at 'A' Grade (4th Cycle) by NAAC | An ISO 9001 : 2015 Certified Institution
Tiruchirappalli - 620 002

Department of English

LITERARY FORMS
22AFACEN2
SEMESTER-II

SUBMITTED BY
J. DELICEA JASMINE

SECTION A

One mark questions

1. What literary form is characterized by rhymed lines of iambic pentameter and often explores themes of love and romance?

a) Novel b) Short story c) Sonnet d) Epic

2. Which literary form typically includes exaggerated characters, humorous situations, and often serves as social commentary?

a) Tragedy b) Comedy c) Epic d) Satire

3. What type of literature is known for its use of symbolism and often features allegorical characters and settings?

a) Fantasy b) Science fiction c) Realism d) Magical realism

4. Which literary form is characterized by its focus on the inner thoughts and emotions of the main character?

a) Drama b) Poetry c) Novel d) Biography

5. What type of literature is typically written in a concise and focused manner, often exploring a single theme or idea?

a) Epic b) Lyric poetry c) Novel d) Tragedy

6. What type of poetry consists of 14 lines with a specific rhyme scheme and meter?

a) Haiku b) Sonnet c) Limerick d) Epic

7. Which poetic form typically features five lines with a 5-7-5 syllable structure?

a) Villanelle b) Sestina c) Haiku d) Ode

8. A poem that mourns the death of someone or something is called a_____.

a) Elegy b) Ode c) Ballad d) Epic

9. What type of poetry is characterized by its irregular meter and rhyme scheme and often focuses on the emotions and experiences of the poet?

a) Free verse b) Sonnet c) Villanelle d) Limerick

10. Which poetic form consists of 19 lines with a specific rhyme scheme and structure, often used to tell a story?

a) Sonnet b) Ballad c) Villanelle d) Epic

11. Which literary form typically explores the life story of a real person?

a) Novel b) Biography c) Short story d) Drama

12. A fictional work that is longer in length and allows for in-depth character development is known as a ____.

a) Short story b) Novella c) Novel d) Fable

13. Which type of prose writing often presents a moral lesson through the use of animals as characters?

a) Biography b) Novel c) Fable d) Memoir

14. A brief work of fiction that typically focuses on a single character or incident is called a_____.

a) Novel b) Biography c) Short story d) Autobiography

15. What type of prose writing is characterized by its use of dialogue and stage directions and is intended for performance on stage?

a) Novel b) Play (Drama) c) Essay d) Biography

16. What is the term for a long, serious play that often explores complex moral and social issues?

a) Comedy b) Tragedy c) Farce d) Melodrama

17. Which dramatic form involves exaggerated and humorous situations, often satirizing society?

a) Tragedy b) Comedy c) Farce d) Melodrama

18. A play that ends with the downfall or death of the protagonist is classified as ____.

a) Tragedy b) Comedy c) Satire d) Romance

19. What type of drama often involves music and dance, with a focus on emotional expression and spectacle?

a) Tragedy b) Comedy c) Musical d) Melodrama

20. A dramatic work that combines elements of tragedy and comedy is known as____.

a) Tragicomedy b) Melodrama c) Romance d) Satire

21. What literary form is characterized by its imaginative storytelling and fictional elements?

a) Poetry b) Non-fiction c) Fiction d) Biography

22. A story that takes place in a fantastical or imaginary world is often classified as ____.

a) Science fiction b) Historical fiction c) Realistic fiction d) Mystery

23. What type of narrative typically involves solving a crime or puzzle?

a) Fantasy b) Historical fiction c) Mystery d) Romance

24. A narrative that explores the events and experiences of a character's life from birth to adulthood is known as ____.

a) Bildungsroman b) Mystery c) Epic d) Allegory

25. Which narrative form often uses symbolism and metaphor to convey deeper meanings or moral lessons?

a) Allegory b) Autobiography c) Biography d) Mystery

26. What is the term for a long narrative poem that typically celebrates the deeds and adventures of a hero?

a) Sonnet b) Limerick c) Epic d) Ode

27. Which classical form of literature often features gods and supernatural elements, focusing on the struggles of a hero?

a) Tragedy b) Comedy c) Epic d) Satire

28. What type of classical literature is characterized by its use of humor and irony to criticize society and human nature?

a) Tragedy b) Comedy c) Epic d) Satire

29. A poetic form that expresses intense emotions and often addresses a particular person or object of affection is known as a _____.

a) Limerick b) Epic c) Ode d) Sonnet

30. What classical literary form involves a series of connected stories or tales often linked by a framing narrative?

a) Allegory b) Epic c) Parable d) Frame tale

31. What is the term for a brief work of fiction that typically focuses on a single character or incident?

a) Novel b) Novella c) Short story d) Autobiography

32. A literary work that blends elements of reality with the supernatural or magical is known as_____.

a) Science fiction b) Fantasy c) Magical realism d) Horror

33. Which contemporary literary form often explores the inner thoughts and experiences of the protagonist, sometimes in a stream-of-consciousness style?

a) Novel b) Graphic novel c) Short story d) Modernist poetry

34. A story that presents a possible future society, often with a focus on technology and its impact, is typically classified as_____.

a) Science fiction b) Fantasy c) Dystopian fiction d) Romance

35. A type of narrative that combines images and text to convey a story or message is known as a ____.

a) Novel b) Poem c) Graphic novel d) Play

36. A narrative that primarily focuses on solving a crime or mystery is classified as____.

a) Fantasy b) Mystery c) Science fiction d) Historical fiction

37. Which genre often explores the supernatural, paranormal, or otherworldly phenomena?

a) Mystery b) Fantasy c) Horror d) Romance

38. What type of fiction typically takes place in a historical setting, often featuring real historical events or figures?

a) Science fiction b) Fantasy c) Historical fiction d) Mystery

39. A narrative that primarily focuses on romantic relationships and emotional development is classified as_____.

a) Mystery b) Science fiction c) Romance d) Fantasy

40. Which genre often explores futuristic or speculative scenarios, including advanced technology, space exploration, and alternative societies?

a) Mystery b) Romance c) Science fiction d) Fantasy

2 mark Question and Answers

1. Define Elegy

The word elegy originated from the Greek word 'elegeia,' which means to lament or to be sorrowful. In Greek and Roman literature, any poem which was written in elegiac meter, meant irregular hexameter and pentameter lines was denoted by the term 'elegy'. However, it was also referred to as the subject matter of conversion and loss regularly articulated in the elegiac stanza form, particularly in themes of love. With this concept in mind, there are certain poems which are referred to as 'elegies' such as "The Wanderer" and "The Seafarer".

2. Define Pastoral elegy: It is defined as a poem which dwells upon the combined subject of death and sublime country life. It usually includes shepherds who express their emotions.

3. What is Distich: It is defined as a couplet which consists of successive lines of metre in poetry. It usually comprises of two successive lines that has a same meter.

4. What is meant by Eulogy: It is defined as a piece of writing which praises someone and is usually a tribute to the deceased person.

5. How is elegy different from eulogy?

An elegy is a poem which expresses gloomy thoughts of a person. On the other hand, 'eulogy' is an account that is put together in prose. It is an account which praises the dead person and is read at his or her funeral for all present to listen.

6. What are the stages of grief in elegy?

An elegy usually brings comprises of three stages of grief which are as follows:

- Grief
- Praise of the dead
- Consolation towards the loss

7. Name some Famous Elegy Poets?

Some of the famous poets who have written elegies are as follows:

Thomas Gray, Rainer Maria, John Donne, Anna Akhmatova, Johannes Secundus, Joachim du Bellay

8. Give some of the Examples of Elegy in Literature

Some of the examples of Elegy in Literature are as follows:

Elegy Written in a Country Churchyard – By Thomas Gray, 1750

O Captain! My Captain! – By Walt Whitman, 1891

Fugue of Death – By Paul Celan, 1948

9. Define Epic

Epic is defined as a long narrative poem which recounts the heroic deeds of the heroes. It deals with various subjects such as r legends, myths, and histories, philosophical or mythical theories and so on. It has been used as a literary form by people to transmit their traditions to the world. Epics are born from oral tradition. People pass on the narratives of their culture orally and stir the spirit of warriors in the people. It praises the actions of the heroes, their ancestors and a recollection of their glorious fame and at the same time, gives an account of an ideal heroic behaviour.

10. Mention the Fundamental Characteristics of an Epic:

There are various fundamental characteristics in Epic some of them are :

Its subject-matter is of the old heroic and mythical kind;

It makes free use of supernatural;

It follows the same structural plan and reproduces many traditional details of composition;

It differs in style,

It often adopts the formulas, fixed epithets, and stereo typed phrases and locutions,

11. What are the two types of Epic?

1. Folk epic / Primary epic
2. Literary epic / Art epic

12. Why is Geoffrey Chaucer's Canterbury Tales considered as an epic?

The Canterbury Tales cannot be considered as a true epic, yet it has incorporated several features of an epic. It is also a long narrative poem written in iambic pentameter. The Prologue contains the list of heroes in the poem. All the twenty-nine people are described in detail in this poem. The poem is about a group of pilgrimages visiting Canterbury. The invocation is not there in the traditional sense but you can see that the poem starts with the mention of the April showers and the wind blowing on the earth which is symbolic of the blessings of God.

13. What is prologue

It is defined as an opening to the story which connects the background to the main plot.

14. What is Iambic sonnet

Iambic sonnet: It is defined as a line of verse which has five metrical feet and each consists of one short (or unstressed) syllable followed by one long (or stressed) syllable.

15. What is Petrarchan sonnet

Petrarchan sonnet: It is defined as a sonnet form popularized by Petrarch which consists of an octave with the rhyme scheme abbaabba and of a sestet with one of several rhyme schemes, as cdecde or cdcdcd.

16. What is Spenserian Sonnet

Spenserian stanza: It is defined as a stanza which consists of eight iambic pentameters and an alexandrine, with the rhyming scheme ababbcbcc.

ɛ	ght line stanza or poem
	line stanza
ıins	)ctave is divided into two stanzas of four lines each, called Quartrains
s:	divided into two stanzas of three lines each called Tercets.

17. What is the main theme of the Petrarchan sonnet?

The main theme in the Petrarchan sonnet is usually the unattainable love of the beloved. However, this is mostly unrequited love. As a result, in the sonnet, the lover will be seen praising the beloved and justifies his love for her.

18. Define the term 'metaphysical conceit'.

Metaphysical conceit is an extended metaphor that combines two immensely diverse ideas into a single idea, often using imagery.

19. What is the theme of the sonnet, Amoretti? The main theme of this sonnet is that it tells the story of Spencer's own successful courtship and marriage to Elizabeth Boyle.

20. How has William Wordsworth defined poetry?

William Wordsworth defined 'poetry' as the spontaneous overflow of powerful feelings recollected in tranquility.

21. NAME SOME DRAMATISTS OF ONE ACT PLAY

Some important dramatists of one act plays

Some of the significant one act plays by famous playwrights are as follows:

(i) Anton Chekhov: A Marriage Proposal

(ii) August Strindberg: Pariah

Motherly Love

The First Warning

(iii) Thornton Wilder: The Long Christmas Dinner

22. State the features of Absurd Drama

Some of the basic features of absurd drama are as follows:

☒ Exploration of the relativeness of facts

- ☒ Uselessness
- ☒ Futile fight of people in order to counter destiny
- ☒ Insufficiency of conversation or connection
- ☒ Use of small talk and sarcasm Non-agreement
- ☒ Lack of stability of characters
- ☒ Lack of certain plot configuration
- ☒ World moving towards devastation
- ☒ Personal absurdity of trying to regulate one's fat

23.Define Sonnet.

The word 'Sonnet' was derived from the Italian " Sonetto". It was a short poem recited to a musical accompaniment. The word "Sonnet means a little sound or strain. It is defined as a fourteen line poem which is written in iambic pentameter and follows a structured thematic organization with any rhyme scheme. Like the Lyric, it was a single emotion expressed in rhythmic melody. It came into existence in the latter half of thirteenth century. It was associated with the name of a great Italian poet Petrarch. The Italian Sonnet is often known as Petrarchan because Petrarch crowned it with beauty and power.

24. Mention the stages involved in One Act Plays.

A one act play have four stages:

The Exposition: It is generally short and does the job of the play's prelude.

The Conflict: It helps in development of the action of the drama. This forms the very strength of the play.

The Climax: It is the turning point of the one act play. It is the most significant part of the play. This formulates its moment of ultimate interest.

The Denouement: It is very short and generally overlapping with the climax.

SECTION B

5 mark Questions

1 . Write a short note on pastoral elegy

Pastoral elegy is a poem which dwells upon the combined subject of death and sublime country life. This form of poetry usually includes shepherds who express their emotions. The pastoral elegy takes the pastoral or rural components and connects them to expression of sorrow on a loss. The pastoral form of poetry has numerous significant characteristics, like the solicitation of the contemplate; manifestation of the sorrow or the heartache of the shepherd or the poet; admiration of the dead; an outburst against demise; a particularization of the impacts of that particular demise on nature; and last but not the least, poet's concurrent acceptance of certainty of death and at the same time his unflinching hope for immortality.

Pastoral elegies have also been seen sometimes to have included a mourners' procession, humorous deviations to diverse topics arising from decease, and representation by means of flowers, refrains, and pompous queries.

The pastoral elegy characteristically impacts the reader with its most characteristic form. It revolves around modest rural figures. There is a stark difference between an ordinary pastoral poem and a pastoral elegy, it would be most pertinent to bring about that where in the former the main character of the poem is a shepherd is the at the same time, in pastoral elegy, the dead person is generally re-formed as a shepherd, irrespective of what the deceased person's role or character may have been when he was alive. In addition to that, along with being re-formed as a shepherd, the dead person is usually surrounded by traditional mythological beings, for instance nymphs and fauns and so on.

2.Define Ode with examples

The Ode is a very popular form of lyrical poetry. It is of Greek Origin. It is a serious and dignified composition and is longer than the lyric. Ode is often in the form of an address and is sometimes used to celebrate an important public occasion. The Ode is exalted in subject matter and elevated in tone and style. It's theme is sublime and noble and its treatment is grand and dignified. The poet is serious both in the choice of his subject and in the manner of its presentation. He shows himself at the height of his power. It is longer than the lyric and it has no fixed length. It expresses a deep and sincere emotion of the poet. But its expression is expected to be much more elaborate and impressive and diffuse. The Ode is often addressed directly to the person or the subject it treats.. The opening lines contain an appeal, which is the characteristic of the whole treatment of the poem.The Ode is remarkable for its wide scope in the choice of themes. Ode celebrates and important public event like a national Jubilee, the death of a great person and the commemoration of a great University.

The following are few popular Odes. They are

Shelley's "Ode to the West Wind", Keats' "Ode on a Grecian Urn", Tennyson's "To Virgil", and Collins' "Ode on Evening".

3.. Write short account on Ode.

An ode is a form of lyric poetry which is based on a grave theme and follows a definite structure.

- The Pindaric ode which is also referred to as 'regular ode' and have almost similar form, with the strophes and antistrophes included in the ode, written in a pattern of one stanza, and all the epodes written in another verse.
- Pindaric ode is named after the famous Greek poet Pindar, who is often accredited for creation of this form of ode poetry.
- Ode poetry comprises the formal opening of the 'strophe', followed by the imaging verse known as the 'antistrophe'.
- The last and the concluding verse is called the 'epode'. The meter and length of the epode is different in comparison to the previous two sections of the poem.
- Romantic poets were accomplished in writing the personal ode of portrayal and obsessive musing, which is inspired by a characteristic of the outer scene and tries to resolve either a personal emotional problem or one pertaining to humanity in general.
- The Horatian ode is a homostrophic ode, which means that each stanza of such an ode form consists of the same meter, rhyme scheme, and length.
- In divergence to the desire, far-sighted confidence, and formal language used in Pindar's odes, usually Horatian odes are composed, contemplative, and informal.
- Irregular ode is form of lyric poetry which uses rhyme scheme and meter, but the difference between this and the other odes is that it does not have the same verse construction as the Pindaric or Horatian odes.

- Irregular ode came into existence in 1656 and it was introduced by an English poet, Abraham Cowley, who copied Pindar's style and matter but did not pay much heed to the repeated pattern of stanzas in each strophic triplet.
- The ode form of lyric poetry has been at an exalted position in the history of English literature.
- Edmund Spenser is known to have written the first identified odes in English which were the Epithalamium and Prothalamium.
- Romantic poets such as Samuel Taylor Coleridge, William Wordsworth, Percy Bysshe Shelley and John Keats are well known for their famous examples of odes in the English language.
- Epithalamion written by Edmund Spenser is one of the original odes which formed a part of the English language.
- Thomas Gray in The Progress of Poesy has used such language which glorifies nature and art and is a characteristic of the Pindaric ode.
- Alexander Pope in Ode on Solitude reflects on the superiority of seclusion and brings about how, owing to that, the speaker gets more time to meditate.
- Ode on a Grecian Urn is an irregular ode so though the rhyme been has used throughout, but not in a strict way as in other is done in other forms of ode.

4. Write a short account on Shakespearean Sonnet

William Shakespeare

William Shakespeare is widely known in literary circles as the 'famous playwright of English literature'. He has thirty-seven plays to his credit; all of them with varied themes and characters. In addition, he has also written three narrative poems and 154 sonnets.

- The Shakespearean sonnet is divided into four stanzas.
- The first three are quatrains (four line stanza) followed by a couplet (two line stanza).
- The form is often named after Shakespeare, not because he was the first to write in this form but because he became its most famous practitioner.
- It has the following rhyme scheme 'abab, cdcd, efef, gg'. The division of three quatrains and a final concluding couplet offered him greater amount of variety with regard to rhyme and theme than is usually found in its Italian predecessors.
- All his sonnets typically use iambic pentameter, a ten syllable line where the first syllable is unstressed and the second syllable is stressed.
- Shakespeare uses the three quatrains to develop an idea with three different images and finally reach the conclusion in the couplet.
- The change in mood or theme mostly happens in the beginning of the third quatrain with a final couplet concluding the arguments.
- But most often, he waits till the couplet ends and usually summarizes the theme of the poem or introduces a fresh look at the theme.
- Out of these 154 sonnets, the first 126 sonnets written are addressed to a fair young man in his youth and the last 28 sonnets are addressed to a dark lady.
- Nobody knows that a flesh and blood person exists in reality or not.
- The themes of the sonnets abound in love, beauty and mortality. This sequence was published in 1609.

Sonnet 04

Shall I compare thee to a summer's day?	a
Thou art more lovely and more temperate:	b
Rough winds do shake the darling buds of May,	a
And summer's lease hath all too short a date:	b
Sometime too hot the eye of heaven shines,	c
And often is his gold complexion dimm'd;	d
And every fair from fair sometime declines,	c
By chance, or nature's changing course, untrimm'd;	d
But thy eternal summer shall not fade	e
Nor lose possession of that fair thou ow'st;	f
Nor shall Death brag thou wander'st in his shade,	e
When in eternal lines to time thou grow'st;	f
So long as men can breathe or eyes can see,	g
So long lives this, and this gives life to thee.	g

In this sonnet, the speaker is describing the beauty of the beloved (here the young man). This sonnet is introspection on death and a consolation in the end that the young man will remain immortal through this poem. The sonnet starts with a question on metaphor whether to compare the young man with summer season or not. However, he says that summer has its finest moments but his beloved is far more superior to this season. Further, summer will soon depart just like any other beautiful thing in nature. Likewise, the young man also has a short life which will soon be past. As the lover, it is the speaker's intention to immortalize the beauty in verse and preserve it for future generations to cherish. The sonnet ends with a very bold claim that as long as there are men on this earth, they will read this sonnet and will help the young men to relive their memories. The sonnet is a typical example of romantic intimac

5.Write a paragraph on Miracle plays and Morality Plays.

The miracle play had as its subject either a story from the Bible, or else the life and martyrdom of a saint. In the usage of some historians, however, "Miracle play" denotes only dramas based on saints' lives, and the term mystery play—"mystery" in the archaic sense of the "trade" conducted by each of the medieval guilds who sponsored these plays—is applied only to dramas based on the Bible. The plays representing biblical narratives originated within the church in about the tenth century, in dramatizations of brief parts of the Latin liturgical service, called tropes, especially the "Quern quaeritis" ("Whom are you seeking") trope portraying the visit of the three Marys to the tomb of Christ. Gradually these evolved into complete plays which were written in English instead of in Latin, produced under the auspices of the various trade guilds, and acted on stages set outside the church. The miracle plays written in England are of unknown authorship. In the fourteenth century there developed in cities such as York and Chester the practice, on the feast of Corpus Christi (sixty days after Easter), of putting on great "cycles" of such plays, representing crucial events in the biblical history of mankind from the Creation and Fall of man, through the Nativity, Crucifixion, and Resurrection of Christ, to the Last Judgment. The precise way that the plays were staged is a matter of scholarly debate, but it is widely agreed that each scene was played on a separate "pageant wagon" which was drawn, in sequence, to one after another fixed station in a city, at each of which some parts of the cycle were enacted. The biblical texts were greatly expanded in these plays, and the unknown authors added scenes, comic as well as serious, of their own invention. For examples of the variety,

vitality, and power of these dramas, see the Wakefield "Noah" and "Second Shepherd's Play," and the Brome "Abraham and Isaac."

Morality plays were dramatized allegories of a representative Christian life in the plot form of a quest for salvation, in which the crucial events are temptations, sinning, and the climactic confrontation with death. The usual protagonist represents Mankind, or Everyman; among the other characters are personifications of virtues, vices, and Death, as well as angels and demons who contest for the prize of the soul of Mankind. A character known as the Vice often played the role of the tempter in a fashion both sinister and comic; he is regarded by some literary historians as a precursor both of the cynical, ironic villain and of some of the comic figures in Elizabethan drama, including Shakespeare's Falstaff. The best-known morality play is the fifteenthcentury Everyman, which is still given an occasional performance; other notable examples, written in the same century, are The Castle of Perseverance and Mankind.

Interlude (Latin, "between the play") is a term applied to a variety of short stage entertainments, such as secular farces and witty dialogues with a religious or political point. In the late fifteenth and early sixteenth centuries, these little dramas were performed by bands of professional actors; it is believed that they were often put on between the courses of a feast or between the acts of a longer play. Among the better-known interludes are John Heywood's farces of the first half of the sixteenth century, especially The Four PP (that is, the Palmer, the Pardoner, the Tothecary, and the Peddler, who engage in a lying contest), and Johan fohan the Husband, Tyb His Wife, and John the Priest.

6. Briefly explain the characteristics of one act play.

The beginning of the play marks the very first action.
The language used to form dialogues must be simple, brief and easily understood.
The unity of time, place and action must be observed in a one act play.
A one act play throws a question, for which the viewers enthusiastically anticipate the answer.
One act play consists of only one act, but it may contain one or more than one scenes.
One act plays are typically authored in a brief style.
A character is usually not fully developed in a one act play. Rather than presenting all the diverse facets of a character, the attention is concentrated on just one or two striking characteristics of character.
A one act play is not dependent on outstanding impacts and regular old dramatic tricks. It purposes to have the ease of plot; deliberation of action and agreement of impression.
One act plays deal with a particular prevailing state of affairs and their goal is to create a single conclusion.
One act plays deal with a single theme which is established through a single circumstance to one climax so that maximum impact can be created.
One act plays deal with routine difficulties of ordinary life for instance matrimony and divorce, wrongdoings and penalties and work conditions.
Just as in the case of a routine long drama, a one act play also is constituted of a beginning, middle and an end.
The actions once begun are continuous, which means it carries on without any interval.
Due to short duration of the play, all unnecessary things must be strictly avoided. As the action happens in a short period of time, it presents intricate stage directions to minimize the time taken by the action itself.

A successful one act play must have the capability of creating the mood, or atmosphere of the play before losing any time.
A one act play has limited number of characters. Usually, there are just two or three main characters.
These salient features are highlighted and presented by putting the characters in diverse conditions and situations.
One act plays are influenced by realism. Commonplace people are depicted as characters in the modern one act plays.
The dialogues in the play must not be superfluous they must be focused. Words must be carefully chosen and sentences used must be brief.

7. Write a short note on tragicomedy.
English Tragi-Comedies
In literature, the term 'tragi-comedy,' means a play with serious conflict but happy resolution. There has been no specific definition assigned to the type, however, Aristotle defined this genre of play of serious action ending happily. The Roman dramatist of comedies, Plautus (254 BC to 184 BC) coined this term in his play Amphitryon where a character Mercury used 'tragicomoedia.' Plautus declared: I will make it a mixture: let it be a tragicomedy. I don't think it would be appropriate to make it consistently a comedy, when there are kings and gods in it. What do you think? Since a slave also has a part in the play, I'll make it a tragicomedy.

The concept of tragi-comedy was a romantic play with no strict regulations to follow the classical unities of time, place and action. It blended all types of characters both high and low, and captured unbelievable or marvellous action. The plays encompassed shades of tragedy and comedy, the two elements we find in our everyday life. William Shakespeare used tragi-comedywith dexterity of graceful dramatic art. His Merchant of Venice (1605) is an excellent example of this art category where Antonio's life is saved by the clever Portia, or else it would have been a tragedy where he had to lose his life in the hands of Shylock. His other tragi-comedies include Winter's Tale (1611), Cymbeline (1623), Pericles (1619), Tempest (1611), Two Noble Kinsmen (in collaboration with John Fletcher 1634) and Measure for Measure (1604). The last one is labelled as 'dark comedy' because it depicts grim action. Shakespeare's contemporary Fletcher wrote Faithful Shepherdess (1608).

8. Mention the elements of scientific essay
A scientific essay will always be concerned with a branch of science.

It will be objective.

It shall deal with fact and truth.

It will use the terminology related to a specific branch of science to which it will be subjected.

It will have limit of pages as it will always be fact-based.

It will discover or invent an idea/fact/subject/topic, etc.

It will have references of people, inventions or discoveries related to the subject.
It comes under the category of formal essays.

9. Differnce between scientific essay and critical Essay

Scientific Essay

Scientific essay is objective in style and is devoted to recounting of facts and events as per their real existence. It should be fact-based and that fact should either exist or should have proofs to prove its occurrence in future. In a scientific essay the writer uses certain terminology related to certain branch of study to which the essay explores.

Critical Essay

Criticism is a vast panorama if we trace the history of world literatures. In England, this literary genre was revived during the Renaissance when writers and poets looked back to revive old classics and came to imbibe their style as well as emancipated the world by their learning and translations of the Greek and Roman classics. Every age and century paved way for improvisations and gave birth to new ideas. Aristotle remained a sole controller of this 'golden age' which still continues to impress modern theorists. There is long trail of great voices till we reach the post-modernist literary theorists where we mark that criticism is more of a science than literature.

10. Briefly Explain Psychological novel

The psychological novel is the product of modern outlook chiefly explored by the Georgians—Aldous Huxley, D. H. Lawrence, Virginia Woolf and James Joyce. They were all conscious innovators of the art of novel writing and added particular change of style into the art of narration. They were more interested in exploring human subconscious, a salient gift of the modernity, and noting image atom by atom as it falls to mind. They present the picture of the determination of characters as the subconscious receives images through our conscious. There the plot becomes dwarf to the subject of psychological research. Sometimes it records merely the images one by one as they fall to human consciousness with little or no coherence as in Mrs. Dalloway by Virginia Woolf. Such a psychological research is called stream-of-consciousness technique: it is an unbroken flow of perceptions, thoughts, and feelings in the waking mind. (M. H. Abram) it describes long passages of introspection in which the narrator records in detail what passes through a character's awareness. They were all inspired by the psychological theory of Sigmund Freud. They adopted the method for freedom of expression. Their candid expression, put innovatively, breaks all the conventional norms of novel writing.

This form was used for spinning 'contemporary vision of and reality'. The vision was influenced by the theories of Henry Bergson and Freud. Bergson changed the old concept of Time and Freud, of human consciousness. The new concept of Time was that of continuous flow while the conventional one was that of a series of separate incidents. This was the contribution of Bergson and William James's scientific analysis of human consciousness. They believed that a human mind is open – to the past, present and future alike. It is changing still 'continuous, multiple yet one'. According to the theories of Marcel Proust (1871-1922), human mind can be very flexible and is exposed to the present and the recapitulation of the past simultaneously. It is intuitive. So the old concept of chronological fall of events in order was laid aside now.

The theories of Freud and Jung, the psychologists, explored that the objective science could describe a man better where human consciousness could carry not only his own but all the ancestral experiences, and stressed on its flexibility and multiplicity. This consciousness could travel back and

stay at the present observing happenings at the same time. This theory affected the art of characterisation in the modern novel where the conscious handled the nature of man. Its best examples can be cited in David Herbert Lawrence's novels as observed by E.M Forster 'the greatest imaginative writers of the twentieth century'. Technically Lawrence did not go as deep into the exploration of the conscious as Mrs. Woolf or Joyce. His novel, The Women in Love is an expression of deep symbolism where the pattern is in harmony but The White Peacock displays Jamesian 'point-of-view' technique where the main coherence is the consciousness of one of the characters. His Sons and Lovers, The Trespasser and The Lost Girl express the conventional flow of events and the conscious and symbolism. He dwelt on man's psychological demands and settled his descriptions there, especially the suppression of sexual urge due to the modern outlook and demands of life. His novels are free and frank expressions of human urge of the subconscious which a man suppresses in order to show control over his purpose of existence in a civilized society. But it is the consciousness with which he is created. His notable fictions are Aron's Rod (1922), Kangaroo (1923), The Rainbow (1915), The Plumed Serpent and Lady Chatterley's Lover.

SECTION C

10 mark questions:

1 Give a detailed account on Ballad

Definition:

A ballad is defined as a short narrative folk song which is often set to a musical form. The word ballad is derived from the French word, 'ballade' which means "a dancing-song." They were written to accompany dances and thus, consisted of refrains.

Origin Growth and Development:

A short definition of the popular ballad (known also as the folk ballad or traditional ballad) is that it is a song, transmitted orally, which tells a story. Ballads are thus the narrative species of folk songs, which originate, and are communicated orally, among illiterate or only partly literate people.

The ballade reached its peak as a form in France during the 14^{th} and 15^{th} centuries. Such poets as Guillaume de Machaut, Christine de Pisan, and Charles d'Orleans were distinguished for theirs, but the poet considered the master of the form is the mysterious Francois Villon. He was a student and poet who became a thief, living romantically and violently. One of his most famous ballades is called "Ballade of the Hanged."

A ballad usually focuses on a single episode which narrates a story and the language used is simple, thus, it has a universal appeal. It consists of four lines and follows the rhyme scheme of 'abcb'.

Ballads also contain a supernatural element and thus, they are similar to epics too.
The two most popular ballads in Literature are:

i. John Keats's "La Belle Dame sans Merci" and
ii. Samuel Taylor Coleridge's "The Rime of the Ancient Mariner"

TWO TYPES OF BALLAD

1. BROADSIDE BALLAD
2. TRADITIONAL BALLAD

A broadside ballad is a ballad that was printed on one side of a single sheet (called a "broadside"), dealt with a current event or person or issue, and was sung to a well-known tune. Beginning with the sixteenth century, these broadsides were hawked in the streets or at country fairs in Great Britain.

The traditional ballad has greatly influenced the form and style of lyric poetry in general. It is also called the literary ballad, which is a narrative poem written in deliberate imitation of the form, language, and spirit of the traditional ballad.

In Germany, some major literary ballads were written in the later eighteenth century, including G. A. Burger's very popular "Lenore" (1774)—which soon became widely read and influential in an English translation—and Goethe's "Erlkönig" (1782).

In England, some of the best literary ballads were composed in the Romantic Period: Coleridge's "Rime of the Ancient Mariner" (which, however, is much longer and has a much more elaborate plot than the folk ballad),

Walter Scott's "Proud Maisie," and

Keats' "La Belle Dame sans Merci."
In "Lyrical Ballads" of 1798, Wordsworth begins "We Are Seven" by introducing a narrator as an agent and first-person teller of the story -"I met a little cottage girl"—which is probably one reason he called the collection "lyrical ballads."

Coleridge's "Ancient Mariner," on the other hand, of which the first version also appeared in

Lyrical Ballads, opens with the abrupt and impersonal third-person narration of the traditional ballad:
It is an ancient Mariner

And he stoppeth one of three....

Characteristics features of Ballad:

- A ballad is a song which tells a story, it is dramatic, condensed, and impersonal.
- Ballad was composed by a single author, but he or she is unknown;
- It was traditionally sung orally and hence, it is either called a folk ballad or traditional ballad.
- These narrative pieces were composed by a single author and sung to all types (literate and illiterate) of people.
- Traditionally, these songs were transmitted orally and as a result, the subsequent generation of singers have introduced several changes in these ballads.

- In most of the forms, ballad is set to music and has a refrain (a repeated chorus).
- Ballads have a long history and are found in many cultures.
- A typical ballad consists of a quatrain which is a four line stanza.
- The first and the third lines will be in tetrameter in iambic foot and the second and fourth lines will be in trimeter iambic foot.
- A ballad begins with a brief description or introduction and tells the story without selfreference or the expression of personal attitudes or feelings.
- Formulas (repeated words, phrases, sentences) are also used in the ballad to help the singer remember the course of the song. Some of the examples are stock descriptive phrases, a refrain in each stanza and incremental repetition, in which a line or stanza is repeated, but with an addition that advances the story.
- The literary ballad imitates the form, language, and spirit of the traditional ballad.
- It implies that it usually has eight or six syllables in a line, where the even numbered syllables will be stressed.
- Similarly, the rhyme scheme is often 'abcb' because of the musical quality of this rhyme pattern, that is, only the second and fourth line will rhyme. This is called the ballad meter or ballad stanza.
- The most common shape the ballade takes is that of three stanzas, followed by an envoi (a short final stanza) that addresses an important person and sums up the point of the poem. The number of lines in the envoi is always half the number of lines of one of the stanzas.
- While ballads have always been popular, it was during the Romantic movement of poetry in the late eighteenth century that the ballad as a literary form resurfaced and became a popular form. Most of the Romantic poets such as William Wordsworth, Samuel Taylor Coleridge and John Keats also wrote ballads.
- Keats's poem is an example of typical storytelling tradition of the ballad, along with the strong but impersonal emotions therein.
- The Rime of the Ancient Mariner written by Samuel Taylor Coleridge. It tells the story of a mariner who has returned from a long and arduous journey and shares the terrible events encountered by him on the sea.
- The Rime of the Ancient Mariner has a much longer and a much more elaborate plot than the typical folk ballads.

2. What are the Characteristics of an Elegy

An elegy is a poem which expresses gloomy thoughts of a person. It is commonly written in praise of the deceased and has an air of sorrow around it.

- An elegy begins with a lament of loss of life of a person or loss of a thing.
- The sorrow is followed by the poet's admiration for the person or thing lost.
- In the second part of the construction generally the lost person's qualities and remarkable performances or activities are endorsed.
- An elegy is a kind of a lyric which centers on expression of sentiments, beliefs or opinions.
- The language and structure of an elegy is formal and ceremonial.
- An elegy may be based on either the transience of life of a person or the attractiveness and magnificence of somebody close to the speaker's heart.

- An elegy may search answers to questions related to the nature of life and death of the body or immorality of the soul.
- Sometimes an elegy also expresses the speaker's resentment or rage about a loss or demise.
- The last or the third stage of the elegy is about its consolidation. This element may be more religious.
- It is of various types such as personal, impersonal or pastoral.

11 Write an essay on elegy:

The word elegy originated from the Greek word 'elegeia,' which means to lament or to be sorrowful.

- In Greek and Roman literature, any poem which was written in elegiac meter, meant irregular hexameter and pentameter lines was denoted by the term 'elegy'.
- The elegies written by John Donne, in the later part of the sixteenth century and the early part of the seventeenth century, are poems which are based on the themes of love.
- In the 17th century, the term 'elegy' meant a formal and sustained laments in verse on the demise of a specific individual which generally concluded with a consolation.
- In the existing times, 'threnody' is used primarily as an equivalent of dirge and monody for an elegy or dirge which is offered as the expression of one single individual.
- An elegy is a poem which expresses gloomy thoughts of a person. It is commonly written in praise of the deceased and has an air of sorrow around it.
- An 'elegy' is very different from 'eulogy' which is an account that is put together in prose. ➢ The 'dirge', which means a sad song also exhibits sorrow on the event of death of someone in particular, however it is slightly different from an elegy in terms of being short, less formal, and generally characterized as a text to be presented in form of a song.
- One of the main subtypes of the elegy is the pastoral elegy, which is a representation of both the poet and the person he laments, this individual in the poem is generally also a poet, such as, shepherds (its Latin is 'pastor').
- An elegy is a kind of a lyric which centers on expression of sentiments, beliefs or opinions.
- An elegy may be based on either the transience of life of a person or the attractiveness and magnificence of somebody close to the speaker's heart.
- An elegy may search answers to questions related to the nature of life and death of the body or immorality of the soul.
- Pastoral elegy is a poem which dwells upon the combined subject of death and sublime country life.
- Pastoral elegies have also been seen sometimes to have included a mourners' procession, humorous deviations to diverse topics arising from decease, and representation by means of flowers, refrains, and pompous queries.
- The pastoral elegy characteristically impacts the reader with its most characteristic form. It revolves around modest rural figures.
- Pastoral elegies have also been seen sometimes to have included a mourners' procession, humorous deviations to diverse topics arising from decease, and representation by means of flowers, refrains, and pompous queries.
- The pastoral elegy form of poetry prospered in Europe during the period of Renaissance and the 19th century.
- Before the emergence of ode as a literary form, elegy gained a separate existence from a complementary song and was generally written in distichs, which means, in a strophic unit of stanza comprising a line in hexameter and a line in pentameter.

- Some modern poets like, William Carlos Williams and W H Auden still follow the original form of pastoral poetry and they have written poems that withhold its traditional form and characteristics.
- Poetry written in the elegiac form which consisted of alternating hexameter and pentameter stanzas was used for themes which were on a smaller scale as compared to the epic forms of poetry.
- The elegies written in the modern European literature era, express gloomy and forlorn feelings after some passionate experiences or they are enthused by reflection on insubstantiality of human existence.
- Poets from Greece and ancient Rome even made use of elegy for themes which was based on humor and satire.

3.Give a detailed account on Epic .

Epic is defined as a long narrative poem which recounts the heroic deeds of the heroes. It deals with various subjects such as r legends, myths, and histories, philosophical or mythical theories and so on. It has been used as a literary form by people to transmit their traditions to the world. Epics are born from oral tradition. People pass on the narratives of their culture orally and stir the spirit of warriors in the people. It praises the actions of the heroes, their ancestors and a recollection of their glorious fame and at the same time, gives an account of an ideal heroic behaviour.

Epic poetry is one of the genres of poetry and a major form of narrative literature. It is one of the oldest forms of poetry as well. An epic is often defined as a lengthy poem that recounts the adventure of a hero or a great war. The narration is usually in a continuous form. Aristotle has ranked the epic as second only to tragedy.

Characteristics of an epic:

- The poem has to be long and all the lines should be in a particular meter.
- The subject matter of the poem should be serious.
- The language should be formal and the style elevated.
- The hero should be a quasi-divine figure or a semi-god itself.
- The actions of the hero will affect the fate of a tribe, a nation, or (John Milton's "Paradise Lost") the entire human race.

Some examples of Epic:

- Dante's fourteenth-century "Divine Comedy"
- Edmund Spenser's late-sixteenth-century "The Faerie Queene" (1590-96)
- Herman Melville's "Moby-Dick" (1851),
- Leo Tolstoy's "War and Peace" (1863-69), ▪ James Joyce's "Ulysses" (1922) ▪ Homer's "Odyssey".

Features of an epic which are found in Literary Works are as follows:

The epic starts in media res that is, in the middle of things.

The poet invokes the muses in the beginning of the poem to sustain the long poem.

The poem mentions supernatural events usually attributed to the will and actions of the gods.

A list of heroes is mentioned in the poem.

The heroes are always discussed with epithets.

The use of epic similes is mostly prevalent in the poems. The poet remains omniscient throughout the poem.

Types of Epics:

1. Folk epic / Primary epic
2. Literary epic / Art epic

Folk Epic:

- Folk epic is an ancient epic, It is basically in oral form.
- It takes too much of time to continue and preserve. So, it has one or many authors
- The exact author is unknown
- The folk epic is in the simplest sense
- It is based on a particular mythology of the locality,
- The author of the folk epic may be a commonman.

Literary Epic:

- Literary epic is usually known as art epic.
- It is in written form.
- The poet invents the story,
- It imitates the conventions of the folk epic, but gives it a written shape.
- They were written, which came all the way down to us through oral tradition.
- The literary epics tend to be more polished, coherent, and compact in structure and style
- Literary epics are the result of the genius of the poet.

That is why they have great significance from literary point of view.

Characteristics features of an EPIC:

i. An epic is often defined as a lengthy poem that recounts the adventure of a hero or a great war.
ii. Traditional epics are also called folk epics. They were not written but transferred orally from generation to generation.
iii. Literary epics, on the other hand, were written by individual poets but certainly drew inspiration from the traditional form.
iv. The Aeneid served as the model for Paradise Lost. Paradise Lost in turn became the fragmentary epic Hyperion.
v. Prose forms like Herman Melville's Moby-Dick, James Joyce's Ulysses, and so forth are treated as epic poems because of the large-scale treatment of the subject matter.
vi. Iliad is a sustained song of around sixteen thousand lines written in dactylic hexameter. The poem invokes the muses for the successful completion of the poem.
vii. The way in which Odysseus overcomes the hurdles placed by the one-eyed giant Polyphemus, how he gets away from the tricks of Circe are all examples of his superhuman abilities and finally, how he returns home even after he is opposed by gods and goddesses is very impressive in the poem.
viii. The use of the supernatural element is a distinctive feature of epics. The gods take an active part in the lives of the mortals.
ix. In Iliad, words, phrases and sometimes entire passages are repeated by different characters in different scenes.

x. Virgil's The Aeneid is an example of a literary epic. Virgil was asked to write a grand epic to celebrate the glory of the Augustan age in Rome by Emperor Augustus.
xi. The epic talks about several legendary heroes. In The Aeneid, this happens in the seventh book where there is an entire catalogue of the allies of Turnus.
xii. Though The Canterbury Tales cannot be considered as a true epic, yet it has incorporated several features of an epic. It is also a long narrative poem written in iambic pentameter.
xiii. John Milton's Paradise Lost can be seen as the true English literary epic. It is a long poem and comprises approximately twelve books of ten thousand lines.
xiv. An epic poem is a ceremonial performance and is narrated in a ceremonial style, which is deliberately distanced from ordinary speech and proportional to the grandeur and formality of the heroic subject and architecture.
xv. A mock-epic or mock-heroic poem is a kind of parody which imitates, in a sustained way, both the elaborate form and the ceremonious style of the epic genre, but applies it to narrate a commonplace or trivial subject matter.
xvi. The Rape of the Lock includes such elements of traditional epic such as the use of supernatural element, a voyage on board ship, a visit to the underworld, and a heroically scaled battle between the sexes. xvii. The traditional epic provided some features that the later literary writers tried to incorporate in their works.
xviii. As epic is an elaborate poem written in a stylised language, not many writers have employ

4. Describe Ode meaning and its types?

An ode is a form of lyric poetry which is based on a grave theme and follows a definite structure. The style of ode is elevated and is structurally intricate. In the words of an American author, Norman Maclean, 'the term now calls to mind a lyric which is massive, public in its proclamations, and Pindaric in its classical prototype'. Pindar's intricate verses were written in sets of three: moving in a dance tempo to the left, the chorus recited the strophe; moving to the right, the antistrophe; then, standing still, the epode. The Pindaric ode which is also referred to as 'regular ode' and have almost similar form, with the strophes and antistrophes included in the ode, written in a pattern of one stanza, and all the epodes written in another verse.

An ode is a verse written in lyrical form in admiration of an individual, a particular happening or a thing. This form of poetry found its roots in Ancient Greece. Initially, all Greek odes were set to music. This form was later on popularized and adjusted in Renaissance England and led to a new set of conventions. The definition and explanation of ode has however evidently transformed with passing time, as now it is often used usually used to denote a commendation or adoration. A typical ode has three main parts in its structure:

1. Strophe
2. Antistrophe
3. Epode

Types of Odes
The Ancient Greek poetry talks of three different types of odes which are discussed as follows:

2. Pindaric ode: Pindaric ode is named after the famous Greek poet Pindar, who is often accredited for creation of this form of ode poetry. Ode poetry comprises the formal opening of the

'strophe', followed by the imaging verse known as the 'antistrophe'. The meter and length of this is same as that of the strophe. The last and the concluding verse is called the 'epode'.
The meter and length of the epode is different in comparison to the previous two sections of the poem. These examples of ode were formerly performed by a chorus and complemented by performers and instruments like the aulos and lyre.

These odes were written to admire and praise someone or to commend an event. The earlier English odes and the many to follow were even written to laud various arts like music, poetry or intellectual concepts. Romantic poets were accomplished in writing the personal ode of portrayal and obsessive musing, which is inspired by a characteristic of the outer scene and tries to resolve either a personal emotional problem or one pertaining to humanity in general.

Some of the examples are: Allen Tate's - "Ode to the Confederate Dead" and

Wallace Stevens' - The Idea of Order at Key West.

3. Horatian ode: The Horatian ode has found its name from the Roman poet Horace. This ode is a homostrophic ode, which means that each stanza of such an ode form consists of the same meter, rhyme scheme, and length. Horatian odes are also not as formal as the Pindaric odes. Rather, in comparison to Pindaric odes they are more warm and contemplative. Horatian odes usually are made of two or four line long verses. In divergence to the desire, far-sighted confidence, and formal language used in Pindar's odes, usually Horatian odes are composed, contemplative, and informal. Horatian odes are even usually homostrophic which means that they are written in a single repeated stanza form. In comparison to Pindaric odes these odes are much shorter. Andrew Marvell's An Horatian Ode upon Cromwell's Return from Ireland (1650) and Keats' Ode to Autumn (1820) are some good examples of Horatian odes.

4. Irregular Odes: Irregular ode is form of lyric poetry which uses rhyme scheme and meter, but the difference between this and the other odes is that it does not have the same verse construction as the Pindaric or Horatian odes. Different parts of this ode do not correspond with each other. Whereas in the other two forms of odes, significant correspondence can be seen. The rhyme scheme of an irregular ode requires just the lines to rhyme anywhere, and not in a specific place.
Irregular ode came into existence in 1656 and it was introduced by an English poet, Abraham Cowley, who copied Pindar's style and matter but did not pay much heed to the repeated pattern of stanzas in each strophic triplet. Rather, he allowed each stanza to form a pattern of its own with flexible line lengths, number of lines, and rhyme scheme. Since that time English ode has been following this structure of irregular stanzas which change freely, according to the subject and mood. William Wordsworth's Ode: "Intimations of Immortality" written in 1807 was the first of this kind.

5.Write a brief account on SONNET.

Sonnet: A lyric poem consisting of a single stanza of fourteen iambic pentameter lines linked by an intricate rhyme scheme.

There are two major patterns of rhyme in sonnets written in the English language:

- The Italian or Petrarchan sonnet (named after the fourteenth century Italian poet Petrarch)
- The Earl of Surrey and other English experimenters in the sixteenth century also developed a stanza form called the English sonnet, or else the Shakespearean sonnet,

Characteristics features of a SONNET

- The Sonnet is a short poem of fourteen lines expressing one single thought or feeling.
- It is composed of two parts, the Octave and Sestet.
- The first eight lines of the poem is called Octave. And the second six lines is called Sestet.

- Surrey adopted a rhyme-scheme widely different from that of his Italian model.

The Italian or Petrarchan sonnet (named after the fourteenth century Italian poet Petrarch) falls into two main parts:

- an octave (eight lines) rhyming abbaabba followed by a
- sestet (six lines) rhyming cdecde or cdccdc

Italian Rhyme schyme: abbaabba cdecde / cdccdc

Later the Sonnet form was improved and perfected by Shakespeare.

- Shakespeare wrote his Sonnets in three quartrains in alternative rhyme followed by a concluding couplet.
- The Shakespearean sonnet is divided into four stanzas.
- The first three are quatrains (four line stanza) followed by a couplet (two line stanza). English Rhyme pattern: abab, cdcd, efef, gg.

- Spenserian sonnet, in which Spenser linked each quatrain to the next by a continuing Spenserian Rhyme pattern: abab bebe cdcd ee.

Growth and development of Sonnet

- The sonnet form was introduced by Sir Thomas Wyatt and Henry Howard, Earl of Surrey in the sixteenth century in England
- Sonnet was the most common form of poetry in the late Middle Ages. By the thirteenth century, it had developed as a standardized form.
- The traditional Italian or Petrarchan sonnet is a fourteen-line poem with an octave and sestet.
- At the end of the eighth line of the Petrarchan sonnet, there is a ‘volta’ or ‘turn’, a point in the sonnet where the idea or theme is turned on its head.
- A Petrarchan sonnet follows the rhyme scheme abba, abba, cdecde, though with some variation, especially within the final six lines.
- Despite the fact that Wyatt and Surrey introduced this form in English language, it is Shakespeare and Spencer who are credited with the introduction of this form.
- Later the Sonnet from was improved and perfected by Shakespeare
- The Shakespearean sonnet is divided into four stanzas. The first three are quatrains (four line stanza) followed by a couplet (two line stanza).
- Shakespeare uses the three quatrains to develop an idea with three different images and finally reach the conclusion in the couplet.
- Its pattern is three quatrains followed by rhyming couplet: abab, cdcd, efef – gg
- in Sonnet 18 of William Shakespeare, the speaker is describing the beauty of the beloved (here the young man). This sonnet is introspection on death and a consolation in the end that the young man will remain immortal through this poem.

- Shakespeare wrote 154 sonnets. It is believed that they have auto-biographical value. The handsome noble man to whom the poet addressed his praise is identified as the Earl of Southampton and the Dark Lady in the later Sonnets, is a mysterious woman.
- Edmund Spenser is an English poet. He is known for his epic poem The Faerie Queene which is a celebration of the Tudor dynasty.
- He has also written a sequence of sonnets called Amoretti. The main theme of this sonnet is that it tells the story of Spencer's own successful courtship and marriage to Elizabeth Boyle. ▪ After Shakespeare, Milton composed a few Sonnets in the Petrarchan form.
- John Milton's sonnet, On his Blindness is a sonnet is similar to the Italian form of writing sonnets. The octave is divided into two quatrains and the sestet is divided into two tercets (three line stanza).
- John Donne is recognized as one of the prominent metaphysical poets. Metaphysical poets are largely cognizant for their use of metaphysical conceit in their poems.
- Metaphysical conceit is an extended metaphor that combines two immensely diverse ideas into a single idea, often using imagery. Poems like "The Canonization", "The Flea" are all examples of the use of this metaphysical style. He is known for his famous "Holy sonnets"
- P B Shelley is one of the renowned Romantics. He is known for his powerful poems like "Ode to the West Wind", "To a Skylark", and so forth.
- The sonnet Ozymandias mentions a traveller's account of the ruins that he has seen of an ancient city. The traveller recounts that while he was travelling to a place where ancient civilizations once existed, he had seen an abandoned statue in the middle of a desert.
- G M Hopkins is one of the prominent poets of the Victorian period. However, his experiments with the poetic form have categorized him as a Modern poet.
- His sonnet are Pied Beauty and That Nature is a Heraclitean Fire and of the comfort of the Resurrection. God's Grandeur written by Hopkins.
- Wilfred Owen's poems showcase the excruciating experiences of the First World War. He was influenced by his friend and mentor Siegfried Sassoon.
- Then the romantic poets came on the stage to revive the Sonnet and put it on a strong basis. Wordsworth, Keats and Blanco White have composed a few Sonnets.

- Wordsworth and Coleridge heralded a new era in English Literature with their publication of the "Lyrical Ballads". This period came to be known as the 'Romantic period'.

Conclusion:
Therefore, sonnets remain as one of the most enduring forms of poetry in contemporary times. The early English practitioners such as Edmund Spenser (who gave his name to the Spenserian sonnet), Michael Drayton, and William Shakespeare (who is also credited with a second form of English sonnet) largely wrote about the theme of love in their sonnets. However, authors such as G M Hopkins have challenged the traditional format of the sonnet form, by varying the rhyme schemes, and rhythm.

6. Write a short note on Metre.

Meter is the recurrence, in regular units, of a prominent feature in the sequence of speech-sounds of a language. There are four main types of meter in European languages:

(1) In classical Greek and Latin, the meter was quantitative; that is, it was established by the relative duration of the utterance of a syllable, and consisted of a recurrent pattern of long and short syllables.

(2) In French and many other Romance languages, the meter is syllabic, depending on the number of syllables within a line of verse, without regard to the fall of the stresses.

(3) In the older Germanic languages, including Old English, the meter is accentual, depending on the number of stressed syllables within a line, without regard to the number of intervening unstressed syllables.

(4) The fourth type of meter, combining the features of the two preceding types, is accentual-syllabic, in which the metric units consist of a recurrent pattern of stresses on a recurrent number of syllables. The stress-and-syllable type has been the predominant meter of English poetry since the fourteenth century.

A foot is the combination of a strong stress and the associated weak stress or stresses which make up the recurrent metric unit of a line. The relatively stronger-stressed syllable is called, for short, "stressed"; the relatively weaker-stressed syllables are called "light," or most commonly, "unstressed." The four standard feet distinguished in English are:

(1) Iambic (the noun is "iamb"): an unstressed syllable followed by a stressed syllable.
The cúr I few tolls I the knéll I of par I ting day. I

(Thomas Gray, "Elegy Written in a Country Churchyard")

(2) Anapestic (the noun is "anapest"): two unstressed syllables followed by a stressed syllable.
The Äs syr I iän came down I like ä wólf I on the fold. I

(Lord Byron, "The Destruction of Sennacherib")

(3) Trochaic (the noun is "trochee"): a stressed followed by an unstressed syllable.
There they I are, my I fif ty I men and I wó men. I

(Robert Browning, "One Word More")

Most trochaic lines lack the final unstressed syllable—in the technical term,
such lines are catalectic. So in Blake's "The Tiger":

Tí gér! I tí gër! I burn ing I bright I

In the I fo rest I of the I night. I

(4) Dactylic (the noun is "dactyl"): a stressed syllable followed by two unstressed syllables. Eve, with her I bas kët, was I
Deep in the I bells and grass. I

(Ralph Hodgson, "Eve")

Iambs and anapests, since the strong stress is at the end, are called "rising meter"; trochees and dactyls, with the strong stress at the beginning, are called "falling meter." Iambs and trochees, having two syllables, are called "duple meter"; anapests and dactyls, having three syllables, are called "triple meter." It should be noted that the iamb is by far the commonest English foot.

Two other feet are often distinguished by special titles, although they occur in English meter only as variants from standard feet:

Spondaic (the noun is "spondee"): two successive syllables with approximately equal strong stresses, as in each of the first two feet of this line: Good stróngl thick stulpë fyl ing inlcënse smóke.I

(Browning, "The Bishop Orders His Tomb")

Pyrrhic (the noun is also "pyrrhic"): a foot composed of two successive syllables with approximately equal light stresses, as in the second and fourth feet in this line:

My way I is to I be gin I with the I be gin ningl

(Byron, Don Juan)

This latter term is used only infrequently. Some traditional metrists deny the existence of a true pyrrhic, on the grounds that the prevailing metrical accent— in the above instance, iambic—always imposes a slightly stronger stress on one of the two syllables.

A metric line is named according to the number of feet composing it:

monometer: one foot
dimeter: two feet
trimeter: three feet
tetrameter: four feet
pentameter: five feet
hexameter: six feet (an Alexandrine is a line of six iambic feet)
heptameter: seven feet (a fourteener is another term for a line of seven iambic feet— hence, of fourteen syllables; it tends to break into a unit of four feet followed by a unit of three feet) octameter: eight feet

7.Briefly explain stanza and its types.

Stanza. A stanza (Italian for "stopping place") is a grouping of the verse lines in a poem, often set off by a space in the printed text. Usually the stanzas of a given poem are marked by a recurrent pattern of rhyme and are also uniform in the number and lengths of the component lines. Some unrhymed poems, however, are divided into stanzaic units (for example, William Collins' "Ode to Evening," 1747), and some rhymed poems are composed of stanzas that vary in their component lines (for example, the inegular ode).

A couplet is a pair of rhymed lines that are equal in length. The octosyllabic couplet has lines of eight syllables, usually consisting of four iambic feet, as in

Andrew Marvell's "To His Coy Mistress" (1681): STANZA 295
The grave's a fine and private place,

But none, I think, do there embrace.

Iambic pentameter lines rhyming in pairs are called decasyllabic ("tensyllable") couplets or "heroic couplets."

The tercet, or triplet, is a stanza of three lines, usually with a single rhyme. The lines may be the same length (as in Robert Herrick's "Upon Julia's Clothes," 1648, written in tercets of iambic tetrameter), or else of varying lengths. In Richard Crashaw's "Wishes to His Supposed Mistress" (1646), the lines of each tercet are successively in iambic dimeter, trimeter, and tetrameter:

Who e'er she be

That not impossible she

That shall command my heart and me.

Terza rima is composed of tercets which are interlinked, in that each is joined to the one following by a common rhyme: aba, beb, ede, and so on. Dante composed his Divine Comedy (early fourteenth century) in terza rima; but although Sir Thomas Wyatt introduced the form early in the sixteenth century, it has not been a common meter in English, in which rhymes are much harder to find than in Italian. Shelley, however, used it brilliantly in "Ode to the West Wind" (1820), and it occurs also in the poetry of Milton, Browning, and T. S. Eliot.

The quatrain, or four-line stanza, is the most common in English versification, and is employed with various meters and rhyme schemes. The ballad stanza (in alternating four- and three-foot lines rhyming abeb, or less frequently abab) is one common quatrain; when this same stanza occurs in hymns, it is called common measure. Emily Dickinson is the most subtle, varied, and persistent of all users of this type of quatrain; her frequent use of slant rhyme prevents monotony: Purple—is fashionable twice—

This season of the year,

And when a soul perceives itself To be
an Emperor.

The heroic quatrain, in iambic pentameter rhyming abab, is the stanza of Gray's "Elegy Written in a Country Churchyard" (1751):

The curfew tolls the knell of parting day,

The lowing herd winds slowly o'er the lea,

The plowman homeward plods his weary way, And leaves
the world to darkness, and to one.

Rime royal was introduced by Chaucer in Troilus and Criseyde (the latter 1380s) and other narrative poems; it is believed to take its name, however, from its later use by "the Scottish Chaucerian," King James I of Scotland, in his poem The Kingis Quair ("The King's Book"), written about 1424. It is a seven-line, iambic pentameter stanza rhyming ababbec. This form was quite widely used by

Elizabethan poets, including by Shakespeare in "A Lover's Complaint" and The Rape of Lucrèce, which begins:

From the besieged Árdea all in post,

Borne by the trustless wings of false desire,

Lust-breathèd Tarquín leaves the Roman host

And to Collatium bears the lightless fire

Which, in pale embers hid, lurks to aspire

And girdle with embracing flames the waist Of Collatine's
fair love, Lucrèce the chaste.

Ottava rima, as the Italian name indicates, has eight lines; it rhymes abababcc. Like terza rima and the sonnet, it was brought from Italian into English by Sir Thomas Wyatt in the first half of the sixteenth century. Although employed by a number of earlier poets, it is notable especially as the stanza which helped Byron discover what he was born to write, the satiric poem Don Juan (1819-24).

Note the comic effect of the forced rhyme in the concluding couplet:

Juan was taught from out the best edition,

Expurgated by learned men, who place,

Judiciously, from out the schoolboy's vision,

The grosser parts; but, fearful to deface

Too much their modest bard by this omission,

And pitying sore his mutilated case,

They only add them all in an appendix,

Which saves, in fact, the trouble of an index.

Spenserian stanza is a still longer form devised by Edmund Spenser for The Faerie Queene (159096)—nine lines, in which the first eight lines are iambic pentameter and the last iambic hexameter (an Alexandrine), rhyming ababbcbcc. Enchanted by Spenser's gracious movement and music, many poets have attempted the stanza in spite of its difficulties. Its greatest successes have been in poems which, like The Faerie Queene, evolve in a leisurely way, with ample time for unrolling the richly textured stanzas; for example, James Thomson's "The Castle of Indolence" (1748), John Keats' "The Eve of St. Agnes" (1820), Percy Bysshe Shelley's "Adonais" (1821), and the narrative section of Alfred, Lord Tennyson's "The Lotus Eaters" (1832).

The following is a stanza from Spenser's Faerie Queene 1.1.41:

And more, to lulle him in his slumber soft,

A trickling streame from high rocke tumbling downe

And ever-drizling raine upon the loft

Mixt with a murmuring winde, much like the sowne Of swarming Bees, did cast him in a swowne:

No other noyse, nor peoples troublous cryes,

As still are wont t'annoy the wallèd towne,

Might there be heard: but carelesse Quiet lyes, Wrapt in eternali silence farre from enemyes.

8. Explain the main characteristics and features of Melodrama

The characteristics of melodrama are as follows:

- Overstated and formalized actions and prolonged spoken method communicating strong emotions.
- Typecast, generally single dimensional characters who rarely show any psychological or mental changes.
- Depiction of a social scuffle between good and bad. The drama usually ends with the victory of good over evil.
- The interaction between audience and performers of the drama is an important part of melodrama.

This sort of an involvement adds weight to the message carried by the melodrama.

- Melodramas are usually filled with outstanding happenings such as pursuits, eruptions, combats, encounters.
- These kind of enthralling events exhibited in a melodrama involve and captivate the audience and makes them forget the nagging worries of their own world.
- The plot of the melodrama being fast moving offers enthusiasm, anticipationand time accord to the audience.
- The circumstances of a melodrama stimulate pity amongst audience. Their hearts are overwhelmed with sorrow for the feeble or victimised poor and good people and detestation for the bad or rich authoritarians.

Features of a Melodrama

Broadly speaking, melodramas are ethical stories which demonstrate a battle between good and bad with the good ultimately coming out victorious. The conclusions of these dramas show societal ethics or fairness winning, after trying hard. Since the stories depicted by melodramas are primarily spun to appease the audience, they are not very close to reality, thus various characters of a melodrama are also not very realistic. This genre of drama was enacted by people known as stock characters. These were the characters founded on set personalities or typecasts. A typically melodrama must have the following features:

- A hero: He is someone who is ethical, upright, good-looking and macho. He lives his life based on his insight and is always one with nature. The hero is, though, a firm believer of justice, yet he does not abide by all mundane societal rules the time.

- A heroine: She is someone who has good and ethical values; she is also very innocent, not spoilt by the bad world. She is usually very attractive and brave, but needs to be saved in the course of the melodrama, always by the hero.

- A villain: He or she is someone who is immoral, deceitful, materialistic, revengeful and dishonest.

- An accomplice of the villain: He or she is someone who is typically foolish and does the work of a comic relief in the melodrama.

- A faithful servant: He or she is someone who is a faithful aide to the hero. He exposes required evidence concerning the villain. Even this character does the job of bringing about comic relief in the melodrama, but he is not displayed as a brainless buffoon.

- A maidservant: He or she is someone who is flirtatious, amusing and faithful aide of the heroine.
- Characteristically, Walt Disney's "Robin Hood" is a classic example of a good and effective melodrama.

9. Explain Comedy in detail.

Comedy. In the most common literary application, a comedy is a fictional work in which the materials are selected and managed primarily in order to interest and amuse us: the characters and their discomfitures engage our pleasurable attention rather than our profound concern, we are made to feel confident that no great disaster will occur, and usually the action turns out happily for the chief characters. The term "comedy" is customarily applied only to plays for the stage or to motion pictures; it should be noted, however, that the comic form, so defined, also occurs in prose fiction and narrative poetry.

Within the very broad spectrum of dramatic comedy, the following types are frequently distinguished:

Romantic comedy was developed by Elizabethan dramatists on the model of contemporary prose romances such as Thomas Lodge's Rosalynde (1590), the source of Shakespeare's As You Like It (1599). Such comedy represents a love affair that involves a beautiful and engaging heroine (sometimes disguised as a man); the course of this love does not run smooth, yet overcomes all difficulties to end in a happy union. Many of the boy-meets-girl plots of later writers are instances of romantic comedy, as are many motion pictures from The Philadelphia Story to Sleepless in Seattle.

Satiric comedy ridicules political policies or philosophical doctrines, or else attacks deviations from the social order by making ridiculous the violators of its standards of morals or manners. The early master of satiric comedy was the Greek Aristophanes, c. 450- c. 385 B.C., whose plays mocked political, philosophical, and literary matters of his age. Shakespeare's contemporary, Ben Jonson, wrote satiric or "corrective comedy." In his Volpone and The Alchemist, for example, the greed and

ingenuity of one or more intelligent but rascally swindlers, and the equal greed but stupid gullibility of their victims, are made grotesquely or repulsively ludicrous rather than lightly amusing.

10. Detail om the comedy of Humors and Manners

Comedy of Manners

The comedy of manners originated in the New Comedy of the Greek Menander, c. 342-292 B.C. (as distinguished from the Old Comedy represented by Aristophanes) and was developed by the Roman dramatists Plautus and Terence in the third and second centuries B.C. Their plays dealt with the vicissitudes of young lovers and included what became the stock characters of much later comedy, such as the clever servant, old and stodgy parents, and the wealthy rival. The English comedy of manners was early exemplified by Shakespeare's “Love's Labour's Lost” and “Much Ado about Nothing”, and was given a high polish in Restoration comedy (1660-1700). The Restoration form owes much to the brilliant dramas of the French writer Molière, 1622-73. It deals with the relations and intrigues of men and women living in a sophisticated upper-class society, and relies for comic effect in large part on the wit and sparkle of the dialogue— often in the form of repartee, a witty conversational give-and take which constitutes a kind of verbal fencing match—and to a lesser degree, on the violations of social standards and decorum by would be wits, jealous husbands, conniving rivals, and foppish dandies. Excellent examples are William Congreve's “The Way of the World” and William Wycherley's “The Country Wife”. A middle-class reaction against what had come to be considered the immorality of situation and indecency of dialogue in the courtly Restoration comedy resulted in the sentimental comedy of the eighteenth century. In the latter part of the century, however,

Oliver Goldsmith “She Stoops to Conquer” and his contemporary Richard Brinsley Sheridan “The

Rivals” and “A School for Scandal” revived the wit and gaiety, while deleting the indecency, of Restoration comedy. The comedy of manners lapsed in the early nineteenth century, but was revived by many skillful dramatists, from A. W. Pinero and Oscar Wilde (The Importance of Being Earnest, 1895), through George Bernard Shaw and Noel Coward, to Neil Simon, Alan Ayckbourn, Wendy Wasserstein, and other writers of the present era. Many of these comedies have also been adapted for the cinema.

Comedy of Humours.

A type of comedy developed by Ben Jonson, the Elizabethan playwright, based on the ancient physiological theory of the "four humours" that was still current in Jonson's time. The humours were held to be the four primary fluids

- blood,
- phlegm,
- choler (or yellow bile), and
- melancholy (or black bile) whose "temperament" or mixture, was held to determine both a person's physical condition and character type. An imbalance of one or another humour in a temperament was said to produce four kinds of disposition, whose names have survived the underlying theory: sanguine (from the Latin "sanguis," blood), phlegmatic, choleric, and melancholic.

In Jonson's comedy of humours each of the major characters has a preponderant humour that gives him a characteristic distortion or eccentricity of disposition. Jonson expounds his theory in the "Induction" to his play “Every Man in His Humour” (1598) and exemplifies the mode in his later comedies; often he identifies the ruling disposition of a humours character by his or her name: "Zealof-the-land Busy," "Dame Purecraft," "Wellbred." The Jonsonian type of humours character appears in

plays by other Elizabethans, and remained influential in the comedies of manners by William Wycherley, Sir George Etheredge, William Congreve, and other dramatists of the English Restoration, 1660-1700.

11. Elaborate briefly the different types of novels.

Dramatic novel

Dramatic novel is a piece of literature written in prose. This is presented in the form of dialogue or dramatic story. Stories of dramatic novels involve clash or distinction between characters of the book. Many of these creations are presented before an audience in the form a play on a stage. The dramatic representation of drama novels requires focus on the physical attributes of all characters; various settings to give the viewers a real feel of the environment of the drama. Dialogues for a very important constitute of a dramatic novel as the events of the drama and the message conveyed to the audience is done primarily through the medium of dialogues.

Picaresque

‘Picaresque’ as a term means relating to an episodic style of fiction dealing with the adventures of a rough and dishonest but appealing hero. Its origin is from French, and Spanish picaresco, or picáro meaning ‘rogue’ in the sixteenth century. ‘Picaro’ means ‘rouge’ in Spanish. Such a story deals with the escapades of a careless young man who lives by his wits and is hardly a subject to change of character through the succession of adventures which he undergoes. Spanish, writer Cervantes’s Don Quixote (1605) is its most celebrated example. Gil Blas (1715) by Le Sage, a Frenchman, is also a very famous picaresque narrative. This kind of novel is realistic in style, episodic in structure, and often satiric and ironical in tone. This is an episodic recounting of the adventure of a single hero or an antihero on the road. In England, the followers of this tradition were many and all presented stories through their own point of view adding some new element in it.

Sentimental Novel

The sentimental novel is characterised as novel of character or psychological novel. Samuel

Richardson is called the father of sentimental novel. His Pamela, or Virtue Rewarded (1704) has been written in an epistolary manner which is regarded as the first English novel. Here Richardson has narrated the story of a meek and pious lady of low birth. He has depicted a rustic lady’s emotion that carefully fights for her modesty in the presence of a dissolute master. She is, at the end, married to the same man who changes morally. His other work was Clarissa Harlowe (1747– 48) written in epistles in eight volumes. It is conveyed only through the exchange of letters. It is the story of a tragic heroine Clarissa who is a beautiful and virtuous young lady. She is a neo-rich whose grandfather has left property to her but only if she marries Richard Lovelace, an enemy to their family. Lovelace at one point of time, under his passion of love and hatred for her family, drugs and rapes her. She

becomes more adamant and abhors him because he had put her into a brothel. She escapes from there and commits suicide. She makes a will which irrespective of her hatred is passed over to Lovelace. He becomes ashamed to see what way Clarissa returned him his villainy with a good heart and that pains him very much. Lovelace feels ashamed of himself as he comes to know its purport. He goes to Italy fights a duel and knowingly becomes injured and dies. His last novel is Sir Charles Grandison (1754) in which the hero is a virtuous Christian gentleman who has been very careful and scrupulous in his love affair.

Gothic Novel

In the age of transition, between the changes of the strict classical and realistic depiction of the society into novels of the eighteenth century and the nineteenth century where new liberties were taken regarding this form of art we have Gothic novel which recalls medieval set-up of Italy having elements
of romance in it. It deals with cruelty and sins of the hero. It is also associated with the Gothic architectural revival of distant past. It portrays the appreciation of the joys of extreme emotion, mysterious atmosphere, thrill, fearfulness and calmness.

English Gothic writers associated medieval Gothic architecture and creating an atmosphere where darkness dominated day and night. The pictures are full of terror having harsh laws of human nature enforced on certain characters by torture. It also embodied mysteries fantasy and superstition. Nature ruled such primitive buildings very harshly. The image of anti-hero prevailed in a mysterious, dark atmosphere in the Gothic tales. The movement of classicism and realism prevailed into the eighteenth century English literature and in such a time, the Gothic novel revived romanticism and the middle ages. Thus, it was a reaction against the literature of the eighteenth century.

Historical Novel (1814-2009)

The historical novel is that which uses setting or background from the true history of a period and attempts to convey the spirit, manners, social, economic and political conditions of that age aiming to give realistic and lively descriptions with truthful approach. The historical fact should be true to its existence and the past is made live to the doorstep of the readers. It informs the readers about the period in which it is written. The Wolf Hall by Hillary Mantel of the 21st century deals with the period of Cromwell and King Henry VIII. Thus the tradition of the historical novel has not died.

Daniel Defoe's Robinson Crusoe (1719) was also an attempt in the picaresquian and historical representation of the hero. The German author Benedikte Naubert (1756–1819) wrote around fifty historical novels. In technique, he focused his attention on the person of minor historical significance and explained the incidents and events which they experienced. The same trend was followed by Sir Walter Scott, the greatest of all English novelists of this genre. The historical novels began as a literary form of art in the nineteenth century England by Sir Walter Scott. Though Horace Walpole and Mrs. Radcliffe tried to base their Gothic historically, but their knowledge of history failed to give a true historical charm to their stories. For historical representation of an event or person should be based on true facts.

Science Fiction

The Victorian age was growing in industrialization and scientific researches in its last phase.

The trend of loss of faith and questioning gave birth to two tendencies: one to praise and hail the growth of science; and the other, to hold it in sarcasm.

There were novelists who explored the genre of science fiction among whom H G Wells (1866-1946) is called the most 'scientifically trained'. He served the taste of those who expected science to do wonders in man's life by his use of scientific descriptions and background. In Tono-Bungay (1910), he speaks about business; in The New Machiavelli, he serves the moral purpose; in Joan and Peter, he writes about education; and in The Soul of a Bishop, he tells about the religion. All his science fictions were aimed to please the popular taste. The Shape of Things to Come (1933) and The Time Machine

(1895) are influenced by Jules Verne. They describe the future of man. However Mary Shelley's Frankenstein was the originator of science fiction. Two Men in the Moon, the War of the Worlds, the Wonderful Visit is also some of his famous science fictions.

12.Account on Essay.

An essay is actually a short prose composition which discusses a matter, expresses a viewpoint, persuasive to accept a thesis on any subject, or just entertains. An essay is not the same as from a 'treatise' or 'dissertation' because of its lack of affectation to be a methodical and absolute elucidation. Rather than being addressed to a particular readers, an essay is addressed to general public at large. That is the reason why, the focal subjects on essays are discussed in nontechnical manner. The use devices such as anecdotes, outstanding images, and comedy has alsooften been seen, they in fact amplify the appeal of the essay.

Formal Essay

A formal essay, or article, is written on topics which are comparatively not very personal to the author; rather he has an authority over the subject. Being extremely well-informed about the subject, the author explains the same in a methodical manner. Instances of formal essays can be found many academic bulletins or magazines. The target reader of these formal essays is an audience which is reflective and serious.

Informal Essay

Informal essays are also known as familiar or personal essays. In the expression of these essays, an intimate tone of the author can be observed. These are focused on everyday things instead of matters related to masses at large or specialized topics. Informal essays are written in a peaceful, selfexpressive or at times creative manner. Theophrastus and Plutarch from Greece and Cicero and Seneca from Rome penned down these kind of essays even the genre of informal essays was formally recognized by the name of 'Essais' coined by a French author named Montaigne in 1580. The term 'Essais': technically means attempts and was expected to show the unsure and haphazard fashion of Montaigne's observations on topics related to 'Of Illness' and 'Of Sleeping' quite opposite to formal and methodical essays on similar topics.

Towards the end of the sixteenth century Francis Bacon, inducted the English use of the term in his own essays. Almost all his essays were short debates on topics 'Of Truth', 'Of Adversity', 'Of Marriage and the Single Life'. Though widely written in prose form but there were some authors who used verse to craft essays, Alexander Pope is one such person to have achieved this feat, the 'Essay on Criticism' (1711) and the 'Essay on Man' (1733) are example of verse essays but this version of essays los the little importance that it had in the 18th century.

In the beginning of the 19th century the institution of magazines of new kinds and their slow and steady propagation, gave immense push to essay writing, thus essays became an important part of literature. It was during this time that authors like Thomas De Quincey, Charles Lamb, William Hazlitt, and Robert Louis Stevenson gave essay a position which still remains unsurpassed. They gave specific impetus to the informal or personal essay. Mark Twain, Emerson, James Russell Lowell, Washington Irving and Thoreau are some prominent American essay writers of the 19th.Magazines, newspapers and other means of print media circulation in the 20th century are flooded with essays on a regular basis, most of these essays are formal essays. George Orwell, James Thurber, E M Forster, E B White, James Baldwin, Susan Sontag, Virginia Woolf, Joan Didion, and Toni Morrison, are some noteworthy essayists of the contemporary literary era.

Academic essays

An academic essay is a literary composition which supports one assertion or impression which is helpful in establishing the general purpose of the work. The content of the academic essay should be concentrated upon one main idea or opinion, and there should be an unambiguous relation between the content spread through the essay. Academic essays may be short or long, long academic essays are generally more expansive. Authors of long and descriptive essays generally give a small summary breakdown of the earlier written works on the same topic. This analysis is known as 'literature review.' These types of long essays may also comprise an opening page containing tight definitions about words and phrases in the title. It has been seen that all facts, the entire reference and supporting text used in an essay, is referred to in the bibliography at the end of the essay. Such reference of the reference material in the essay lets all readers of the essay understand the foundation of the details and excerpts used to back the arguments in the essay. The academic essay assesses the ability of students to showcase their views and opinions in a structured manner. Academic essays are also numerous in varieties, some of which have been discussed below for your better understanding:

Descriptive essays

Descriptive essays are a clear representation of an individual, place, thing, happening, or deliberation. Descriptive essays give out details which enable the reader to form a vivid imagination of the thing being described in the essay.

Narrative essays

Narrative essays are a subjective description; these are sometimes even written in first-person present. The topics touched upon in a narrative essay generally identify more vividly with the narrator's opinion and his subjectivity.

Compare and contrast essays

Compare and contrast essay is aimed at developing a relationship amongst two or more than two people, things, situations and principles. Normally, the reason behind writing a compare and contrast essay is to bring out that apparent dissimilarities or resemblances are insufficient, and that a nearer scrutiny of things discloses their imperceptible, yet important, associations or dissimilarities.

Persuasive essays

The writer's aim behind writing a persuasive essay is influence the reader to agree with a notion or approve of a viewpoint. This essay is written with a motive to persuade the reader about the reasonability of the writer's opinion. That is the reason why persuasive essays are written in a manner which takes hold of and retains the attention of the reader. All opinions expressed by the writer are supported by strong references and details.

Argumentative essays

Argumentative essays are those that address contentious matters e.g., grave issues over which there are large evident disagreements in the society. Literal meaning of the word 'argument' is a situation accompanied by its supportive details. Therefore argumentative essays are written to make a major claim and then offer explanations for opining that the claim to be correct and factual.

Imitation essays

These essays are the kind where the essayist, builds the thesis and outline of his essay imitating another piece of such work but presents the borrowed ideas in his own particular style.

Visual Arts Essay

Essays are not written only in text form, rather a portrayal in the form of an initial illustration or drawing upon which a finished portrait or statue is created, is called a visual arts essay.

Musical Essay

An essay based on the procedure and subject matter of the music, written to guide the listeners of that piece of musical creation is called a musical essay.

Film Essay

An essay written in a cinematic form, consisting of the development of the film's theme or the idea behind the film is called a film essay. This genre of essays is not very widely acclaimed and very few people related to the film industry have ventured this side e.g., the Soviet documentation expert, DzigaVertov, from earlier times and the contemporary filmmakers Michael Moore and Errol Morris.

13. Write a short note on Personal Essays.

Romantic or Personal Essay

Michel de Montaigne initiated the style of personal essays which the writers of the 19th century carried forward. The most important of them was Charles Lamb ('Essays of Elia'). Personal or romantic essay contains the components of autobiography, pedantry, fancy, sentiment, humour and poetic diction.

They are also called subjective essays.

Charles Lamb was a great exponent of romantic essay. Lamb's renown is an attribute to his charming prose faculty. Some critics believe that it is chiefly because of his quality of imitating the Elizabethan prose writers. It is not only his capacity to imitate the Elizabethan writers, but also to amalgamate his essence of personality, in order to make it agreeable and interesting for the generations to come. It is often true that Lamb's use of grammar and classics remind us of his unique attachment to his predecessors, but he is so widely remembered because of his magical art and power of story-telling. They keep his readers mesmerised even to a simple subject like the delineation of eccentric characters like James Elia. The quality lies in his art of representation rather than his imitation solely. His quality of prose is basically romantic owing to which he looks like a wind drag sometimes near and touching our skin, and sometimes alluring us from distance towards some obscure direction. There is a lilting rhythm in his language which jingles like bell. Keeping his prose lucid but alliterative, he artfully deals in difficult subjects such as depiction of idiosyncrasies of ordinary characters like his brother John. In fact, the art of a storyteller lies in the way he keeps us engrossed in his tale; and Lamb is a master craftsman in this respect whether we go by his prose, or his very manner of putting his matter on paper. His very quaintness is his prime device which casts a prolonged spell on his readers: besides, his words create a structure unlike modern which are somewhat old-fashioned as though while going through his essay, we take a round in the alleys of old Rome or Florence. His essays breathe medieval age. But his use of archaic is so apt and gregarious, that it is a pleasant experience going through his essays and they are equally enjoyable irrespective of age or time. He often becomes metaphorical and poetic in his expressions. His romanticism finds vent in one of his famous 'Elia' says:

...set forth in pomp,
She came adorned hither like sweet May.
Sent back like Hollowmass or shortest day

14.Explain Periodical Essays.

Periodical Essay

Joseph Addison (1672-1719) and Richard Steele (1672-1729) founded together the most influential literary periodical of the 18th century, called the Spectator. Addison was an English essayist, playwright, poet and politician. He was perhaps the most influential and popular person of the Augustan Age of English literature.

Sir Richard Steele was an Irishman, a writer and politician of excellent worth. 'The Spectator' began to be published first from Thursday 1 March 1711. It was published all the six days a week except for Sunday and continued being published till its last issue 555, on December 6, 1712. Each paper or number had to contain 2,500 words in a sheet. All the 555 issues of this literary daily, made seven volumes. This paper was revived in 1714 without the co-authorship of Richard Steele when it came thrice a week for six months. The later publications added the eighth volume where Addison's cousin called Eustace Budgell lent his voice too. In the first issue of this literary magazine, the author is Addison himself who quite satirically sketches his character declaring himself a man of distinguished talents and ostensibly reserved in nature. In the second paper, Steele gives us the introduction of the six revered members of the honourable Spectator Club. Steele maintained the same sarcastic manner, initiated by Addison in the first issue. In the tenth paper, authored by Addison, we

are told the purpose and the kind of readers, to whom this daily is addressed. Both the writers essayed to reach the common mass through simple language of ordinary speech and lucid expression of our day to day businesses. The Spectator retains a very high and significant place in English letters for its wide reading in its age, outstanding essays on different social topics, objective style, genteel language and its elevated message. These essays corroborated ethics, good nature, sagacity, sound judgement, propriety, prudence, serenity, high moral, merit and chastity. The writers were keen, poignant, witty, learned and virtuous men whose collective aim was to uplift the morality and sow the seeds of virtue through the spread of their readership. It was so because the moral standards and social values, in the 18th century English town life, were on the verge of extinction. The men and women, mad after fashion and sex, had lost their sense of judgement of good and evil. They were mostly of fallen character. In such a society, the two proprietors of this daily magazine earned a large number of followers and readers by their regular discourse. Mr. Spectator's voice is both Addison and Steele's. He is a gentle, pleasant, scholarly, wise and witty man. The essays instruct elevated moral lessons for a higher human conduct. They deal with human characters in their ambitions, jealousy, envy, ardour and many other psychological abstractions developing in different social circumstances with their actions and reactions. They also encompass social ideas regarding shamelessness, mockery, disgrace, decency, insolence, happiness, respect, marriage, and courting. Almost every article of the Spectator takes an epigraph from the ancient classics of Roman, Greek or Latin great literature. Many of the essays are criticisms on the 18th century theatre and plays exclusively. Steele created the Spectator Club and rendered a definite structure and plot to this daily. The most heard voice is that of Sir Roger De Coverly, often transcribed 'Coverley' later, who is a bachelor even at the age of fifty-six. He hails countryside and is a man of high social repute in town and country both. Beside his central role, we have many other members of the club, a lawyer, Sir Andrew Freeport who is a rich merchant, Captain Sentry, a clergy and Will. The effect that this paper had on people, assures its high repute and wide circle in its era. Its universal themes and characters make it relevant even today because all it teaches are the best arts of living.

15. Differentiate Biography and Autobiography

Difference between Biography and Autobiography

The two customary kinds of literary works which chronicle the pen picture and a person's course of life are biography and autobiography. After understanding the content and style of both, let us now try to appreciate the differences that exist between these similar yet different forms: Biography is a comprehensive version of someone's life authored by somebody else, whereas an autobiography is a self-written account of a person's life. Biographies may be authorized, i.e., written with the subject's permission or unauthorized, i.e., written without consent of the subject or his next of kin (in case of his demise). In case of a biography being written without due consent or knowledge of the subject, chances of factual errors or slip-ups increase manifold. On the other hand, autobiographies are written by the person himself so there is less scope of mistakes. Secondly there is no hassle of obtaining authorizations or permissions from the subject or his family. Biographies are a collection of date which is painstakingly, put together over a long time from various people and sources. As a result of this, a biography portrays a diverse viewpoint to the person who reads. In contrast to this, an autobiography is a self-written account by the subject himself consequently, the author puts across the factual happenings, his opinions, viewpoints and thinking in his personal way, which somehow narrows down the perception presented to the reader as the accounts are fixated and biased opinions

of the only the author who is also the subject of the book. While writing an autobiography, first narratives for example: I, me, we, he, she, etc are used by the writer, which establishes a close connect between the reader and the author. Due to that the reader feels as though he or she has experienced the accounts of the autobiography himself or herself. Contrary to that, a biography is written in third person thus rendering the experience more impersonal comparatively less close. The aim behind of writing a biography is to familiarize and enlighten the readers about the life and personality of the subject, whereas an autobiography is an expression of one's first hand experiences, personal beliefs, accomplishments, realizations and opinions of the narrator.

Famous autobiographies of all times:

The Story of My Life by Helen Keller,
An Autobiography by Jawaharlal Nehru,

The Diary of a Young Girl by AnneFrank,
Memoirs of the Second World War by Winston Churchill and
Wings of Fire by A. P. J. Abdul Kalam.

Famous biographies of all times:

Tolstoy's. A Russian Life by Rosamund Bartlett, Joseph J Ellis', His Excellency: George Washington by Ronald William Clark's and Drew L. Crichton's Princess Diana- A Biography Of The Princess Of Wales.

Answers for Section A (One mark questions)

1. c) Sonnet
2. b) comedy
3. a) fantasy
4. c) Novel
5. b) Lyric Poetry
6. b) Sonnet
7. c) Haiku
8. a) Elegy
9. a) Free verse
10. b) Ballad
11. b) Biography
12. c) Novel
13. c) Fable
14. c) Short story
15. b) Play (Drama)
16. b) Tragedy
17. b) Comedy
18. a) Tragedy
19. c) Musical
20. a) Tragicomedy

21. c) Fiction
22. b) Fantasy
23. c) Mystery
24. a) Bildungsroman
25. a) Allegory
26. c) Epic
27. c) Epic
28. d) Satire
29. d) Sonnet
30. d) Frame tale
31. c) Short story
32. c) Magical realism
33. a) Novel
34. a) Science fiction
35. c) Graphic novel
36. b) Mystery
37. c) Horror
38. c) Historical fiction
39. c) Romance
40. c) Science fiction